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AUGENER'S EDITION, No. 9182b.

ADDITIONAL EXERCISES
TO
HARMONY:
ITS THEORY AND PRACTICE.

BY
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Author of "Counterpoint: Strict and Free."*



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THIRD EDITION.
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PREFACE.

THE present collection of exercises is intended to supplement those given at the end of the different chapters in the author's *Harmony: Its Theory and Practice*, as experience has proved the utility of a large number of exercises on each separate branch of the subject. In its general plan, the present series resembles the earlier exercises, but with this difference, that as the student is presumed to have already worked the exercises given in the volume, the average difficulty of the additional pieces—especially of the later ones—is slightly greater than in those which he has previously met with.

No satisfactory reason can possibly be given why harmony exercises should necessarily be (as they certainly are in most books) a mere series of dry chords, mostly in notes of uniform length. An attempt has, therefore, been made in the present work to do for harmony what the late Stephen Heller did so admirably for pianoforte studies—to invest them with musical interest, thus cultivating the student's feeling for melody and rhythm, while at the same time giving him an insight into the harmonic relations of the various chords employed. For this purpose, all the exercises, excepting a few of the earlier ones, are the basses of little pieces, varying in length from eight to thirty-two bars, and containing considerable diversity, both of rhythm and of cadence. In dealing with the various discords, such as the ninths, elevenths, and thirteenth, it has not been thought needful, or even desirable, to insert them in every bar. The author's aim has been to show how they could be introduced easily and naturally, as a composer might use them in the course of a piece. The rarer discords will, therefore, be much seldomer met with in these exercises than those which in actual practice are more commonly employed.

Considerable attention has been paid in writing these little

pieces to variety of rhythm and style. With the view of assisting the student in understanding the character of the music required, time indications are added to all except the simplest little pieces. It has been thought desirable to put all the chants and hymn-tunes together at the end of each chapter, instead of mixing them with the other pieces. The remaining exercises are arranged, as far as possible, in the order of difficulty. A few of the hymn-tunes given are familiar melodies; but by far the greater number of them, and the whole of the chants, have been written specially for the work.

As some of the later exercises will unquestionably be found difficult by the student, he may be inclined, after one or two failures, to conclude that it is impossible to obtain a satisfactory melody. It is, therefore, advisable to say that every exercise in the book, without exception, has been written out in full before the bass has been set; there is, therefore, not one which is absolutely unworkable. In cases of difficulty it will often be found expedient to change the position of a chord. If, for instance, a minim is given in the bass, two crotchets may be freely written above it, with the chord in two positions. The use of passing and auxiliary notes, both accented and unaccented, will frequently be of service in securing a more flowing melody. As an additional aid to the student, the best position for the first chord is marked in each exercise, the figures 8, 3, and 5 indicating that the octave, third, or fifth of the bass note is to be in the *upper* part.

A key has been prepared, and is in the press, to the whole of these exercises, as well as to those given in the *Harmony*. This has been done partly in compliance with numerous requests, partly also in consequence of the author's experience that in many cases pupils (perhaps, occasionally, teachers also) fail to see the melodic possibilities of the basses set. To those who are studying without the aid of a master, it is hoped that the key will be found of service. Two cautions must, however, be given to those who propose to use it. First and chiefly, it should in no case be used as a "crib"; the student who attempts to save himself trouble by referring to the key whenever he finds himself in difficulty will never make satisfactory progress—it is like learning to swim with corks. The proper use of the key is for comparison *after the exercises have been worked*, and not while in course of working. Such comparison will be profitable, not only as showing actual mistakes, but as letting the learner see what chances of a good

melody he may have missed. The second caution is, that the student is not to suppose that his exercise is necessarily wrong merely because the position he has chosen differs from that in the key. There are often many good ways of working the same exercises, and the author has himself written several of them in more than one position. There will generally be one *best*; but this need not exclude others from being good.

LONDON, *November*, 1890.



ADDITIONAL EXERCISES

TO

HARMONY:

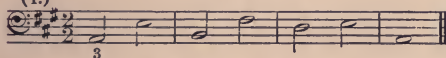
ITS THEORY AND PRACTICE.

CHAPTER V.

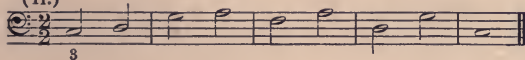
THE DIATONIC TRIADS OF THE MAJOR KEY.

(Pages 52—64.)

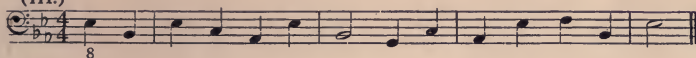
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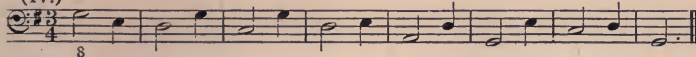
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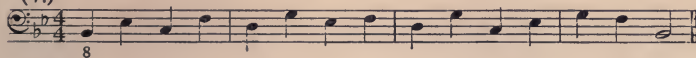
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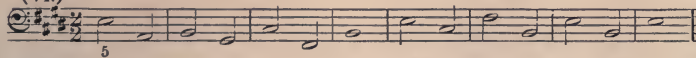
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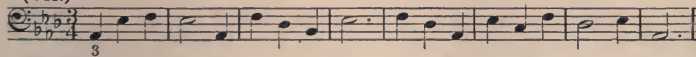
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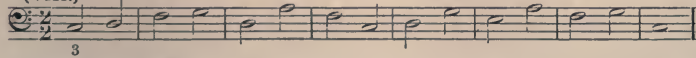
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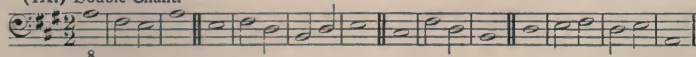
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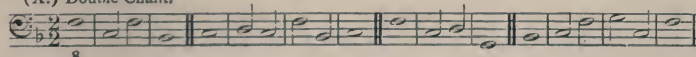
(VIII.)



(IX.) Double Chant.



(X.) Double Chant.



CHAPTER VI.

THE INVERSIONS OF THE TRIADS OF A MAJOR KEY.

(Pages 65—73.)

(I.)

(II.)

(III.)

(IV.)

(V.)

(VI.)

(VII.)

(VIII.) Double Chant.

(IX.) Double Chant (*Per recte et retro*).

[*Note.*—A Double Chant *per recte et retro* ("forwards and backwards") is one in which the third strain is the first read backwards, and the fourth is the reverse of the second. It will be seen that this is the case with the bass here given, and the other parts must be similarly treated. This will be found less difficult than the student may perhaps imagine.]

(X.) Hymn Tune.

(XI.) Hymn Tune.

The second system of the musical score for 'The Swan Song' consists of two staves. The top staff continues the melody from the first system, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The bottom staff continues the accompaniment, starting with a half note G3, followed by quarter notes F3 and E3, then a half note D3, and finally quarter notes C3 and B2. The key signature remains one flat (B-flat major/D minor), and the time signature is 3/4.

(XII.) Hymn Tune.

(XIII.) Hymn Tune.

[illegible]

(XIV.) Hymn Tune.

Musical score for three voices (Soprano, Alto, Tenor) in G major, 4/4 time. The score shows measures 8 through 16. Fingerings are indicated by numbers 1-4 below notes.

CHAPTER VIII.

THE DIATONIC TRIADS OF A MINOR KEY, AND THEIR INVERSIONS.

(*Pages 79—86.*)

(I.)

(II.)

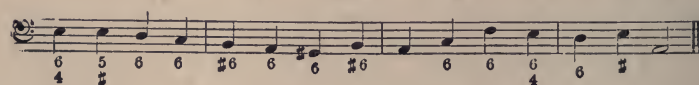
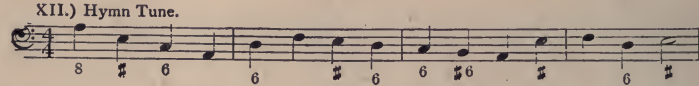
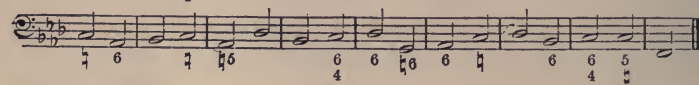
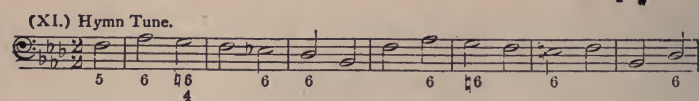
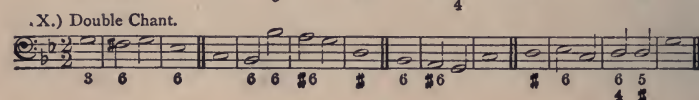
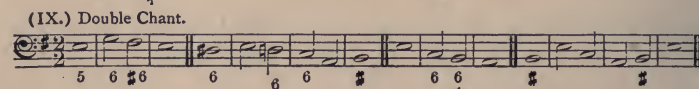
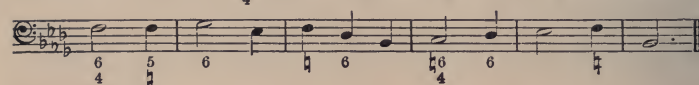
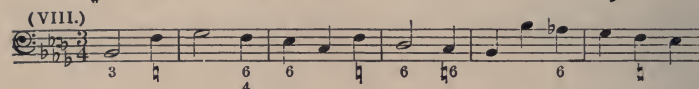
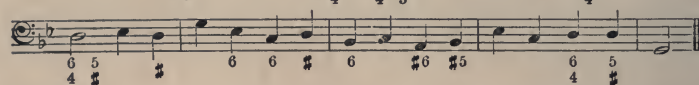
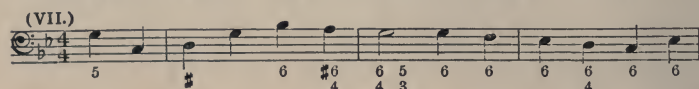
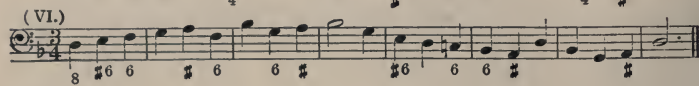
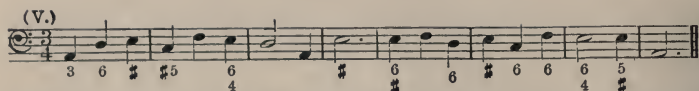
The first staff of music is in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Below the staff, the numbers 8, #, 6, #6, 6, #, 6, 6, 4, 4, 5 are written, corresponding to the notes above.

(III.)

The first staff of music is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Below the staff, the numbers 5 6 5 #6 6 are written under the first five notes, and 3 4 3 under the last three notes.

(IV.)

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Below the staff, there are fingerings: '3' under the first G, '6' under the second A, '6' under the third B, and '4' under the fourth A. There are also some additional markings: '6 5 6' under the fifth G, '6 5 6' under the sixth F, and '6 5 6' under the seventh E.



CHAPTER IX.

THE CHORD OF THE DOMINANT SEVENTH.

(Pages 87—100.)

(I.) (a)

(II.)

(III.)

(IV.)

(V.)

(VI.) *Andante.*

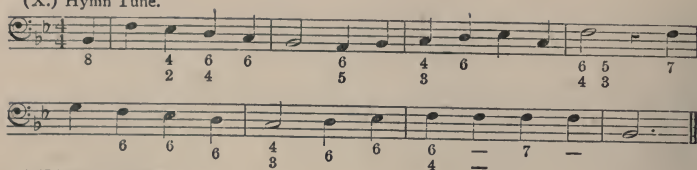
(VII.) *Andante.*

(VIII.) Double Chant.

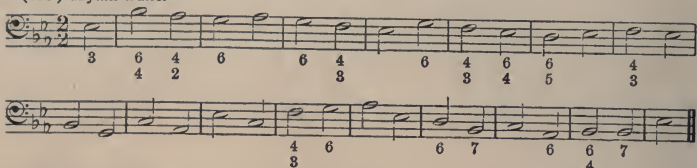
(IX.) Double Chant.

(a) A line placed under a bass note indicates that the harmony of the preceding bass note is to be retained.

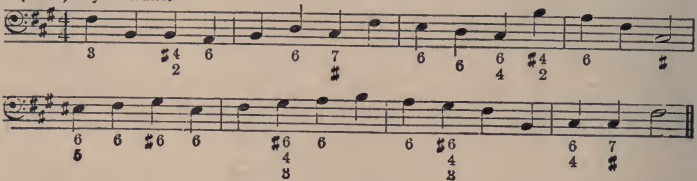
(X.) Hymn Tune.



(XI.) Hymn Tune.



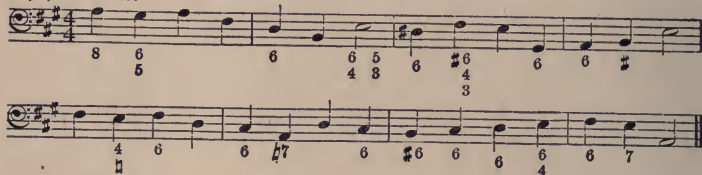
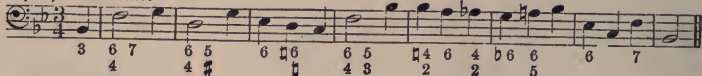
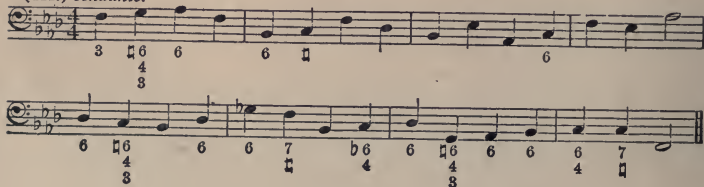
(XII.) Hymn Tune.

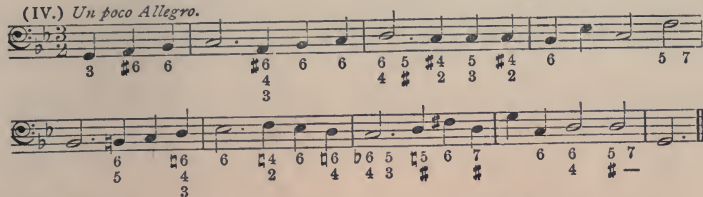
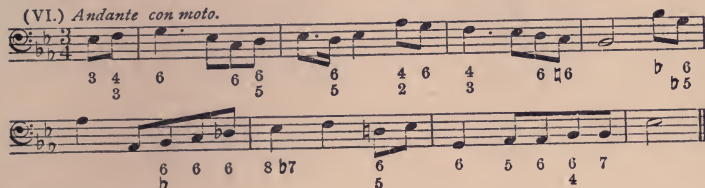
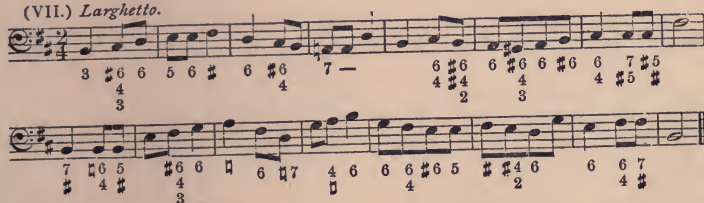
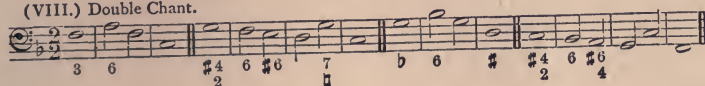
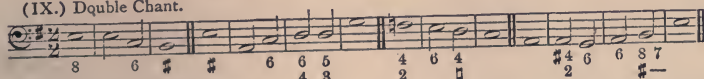
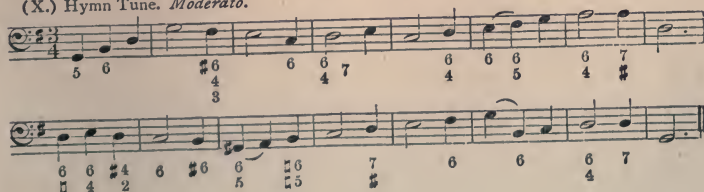


CHAPTER X.

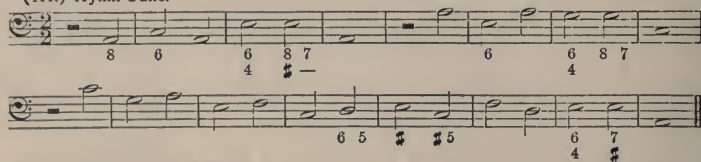
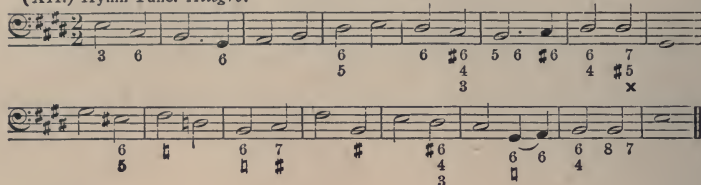
MODULATION TO NEARLY RELATED KEYS.

(Pages 101—111.)

(I.) *Moderato*.(II.) *Andantino*.(III.) *Andante*.

(IV.) *Un poco Allegro.*(V.) *Pastorale.*(VI.) *Andante con moto.*(VII.) *Larghetto.*(VIII.) *Double Chant.*(IX.) *Double Chant.*(X.) *Hymn Tune. Moderato.*

(XI.) Hymn Tune.

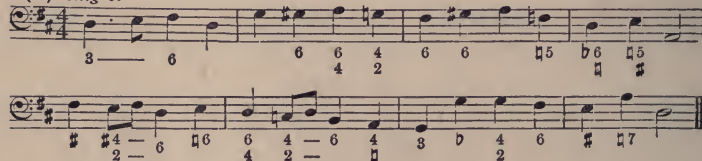
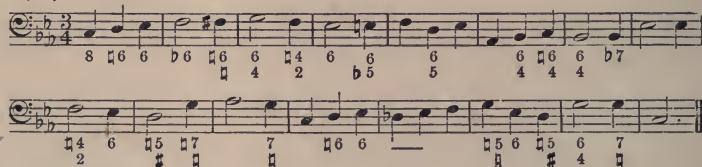
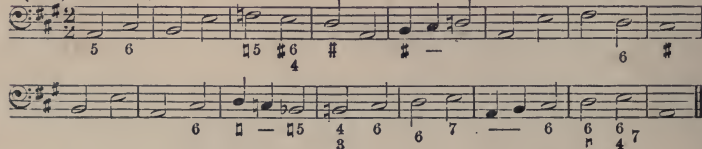
(XII.) Hymn Tune. *Allegro*.

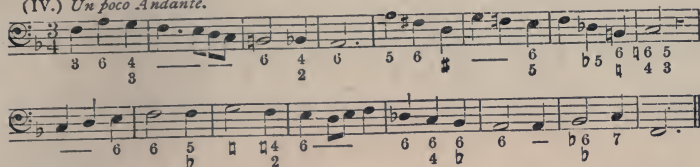
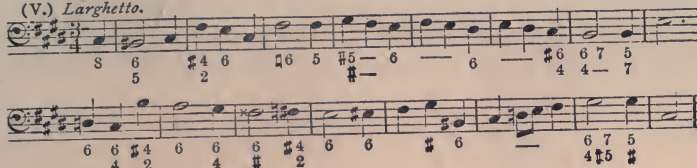
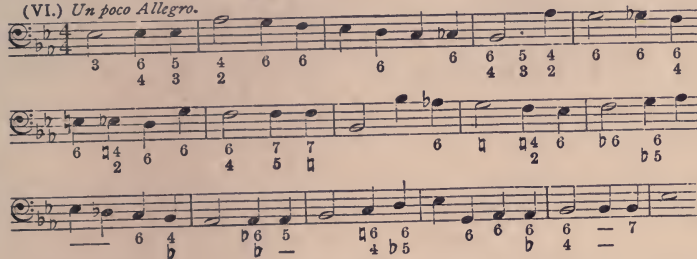
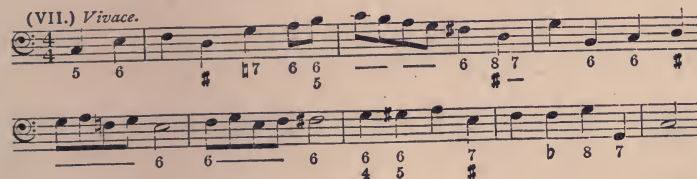
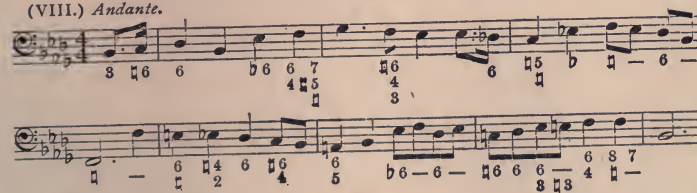
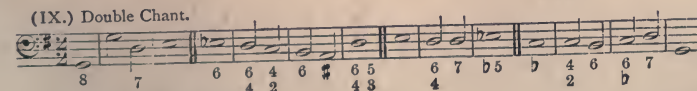
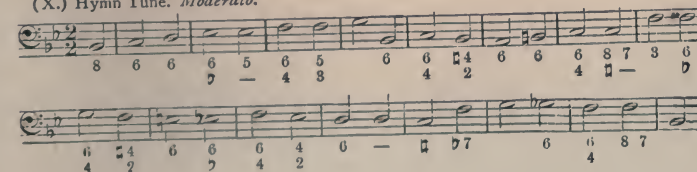
CHAPTER XII.

CHROMATIC TRIADS IN A KEY.

(Pages 121-133.)

[N.B.—In the following exercises, auxiliary and passing notes may be introduced where practicable.]

(I.) *Allegro*.(II.) *Moderato*.(III.) *Moderato*.

(IV.) *Un poco Andante.*(V.) *Larghetto.*(VI.) *Un poco Allegro.*(VII.) *Vivace.*(VIII.) *Andante.*(IX.) *Double Chant.*(X.) *Hymn Tune. Moderato.*

(XI.) Hymn Tune. *Andante*.

[illegible]

(XII.) Hymn Tune. *Allegretto.*

[illegible]

CHAPTER XIII.

THE FUNDAMENTAL CHORDS OF THE SEVENTH ON THE
SUPERTONIC AND TONIC.

(Pages 134—146.

(I.) *Andante*.

(1.) *Andante.*

3 6 5 7 $\flat 7$ 6 5 6 6 6 6 6 5
4 3 4 3 5 $\flat 5$ 5 4 3

$\flat 7$ 6 6 6 6 6 6 6 4 6 8 7

(II.) *Larghetto.*

[illegible]

(III.) *Un poco Allegro.*

(III.) *Un poco Allegro.*

(IV.) *Andante.*

3 6 5 # 4 2 # 6 8 6 — 6 5 6 6 6 4 6 # 6 4 3

6 7 5 4 5 3 7 7 6 # 4 6 6 6 7 6 6 # 6 5 3

— 6 7 # — 6 6 6 4 5 # 4 6 # 6 6 7

(V.) *Vivace.*

5 6 6 # 6 7 6 7 6 6 6 6 4 3

4 6 # 6 # 6 5 6 8 7 6 6 6 6 # 4 2

6 # 6 6 4 5 4 6 7 7 6 6 6 6 6 # 6 — 7 —

(VI.) *Siciliana. Andante.*

8 # 6 — 6 7 6 # 4 6 6 6 4 # 4 6 6 # 6 5

4 — 9 — 5 4 2 5 5 4 2 # 6 4 # 5

6 6 — — 6 — 6 7 6 # 6 6 7 4 #

(VII.) *Lento.*

8 — # 6 6 — # 4 6 7 7 — b — 5 # 6 # 6 6 — 7

2 # 5 # 4 5 4 — #

6 6 # 4 # 6 6 7 6 6 6 # 6 6 6 6 7 —

(VIII.) *Double Chant.*

8 7 4 6 6 # 6 6 5 6 7 4 6 # 6 6 6 8 7

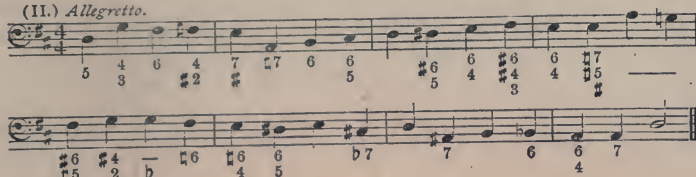
2 4 3 # 2 6 # 5 5

(IX.) *Double Chant.*

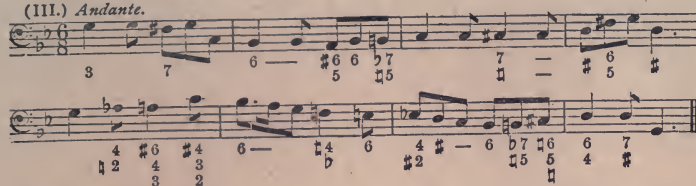
5 6 6 # 6 — 6 7 # 6 4 # 6 6 7 6 5 7

4 — 3 — 4 2 # 4 #

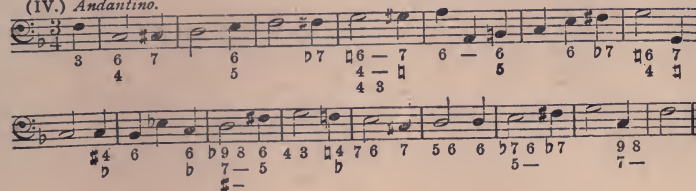
(II.) *Allegretto.*



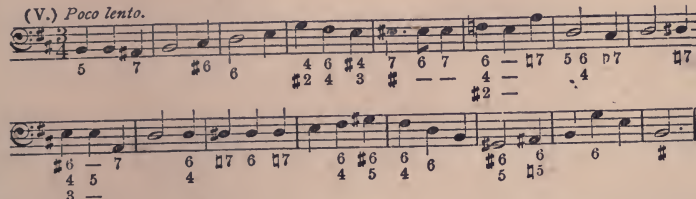
(III.) *Andante.*



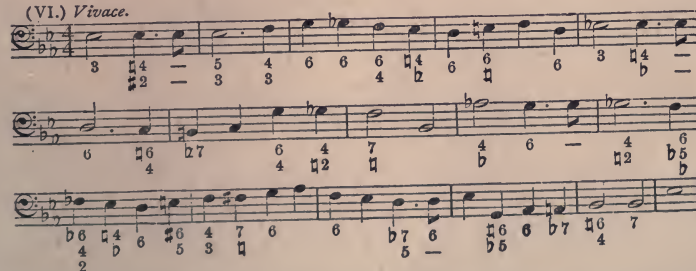
(IV.) *Andantino.*



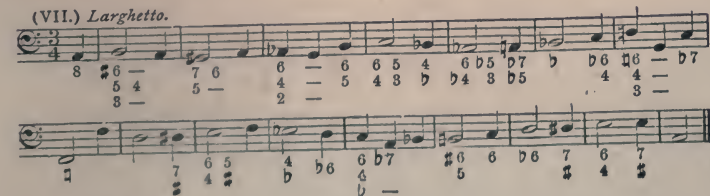
(V.) *Poco lento.*

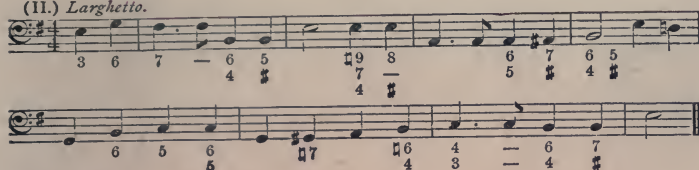
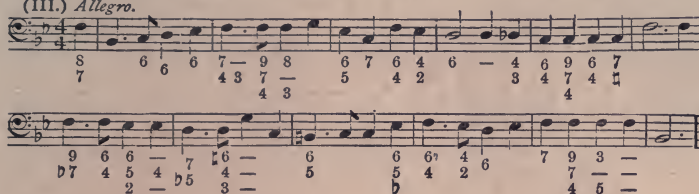
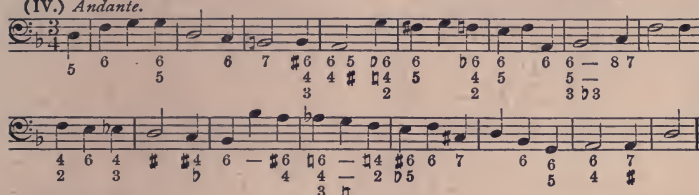
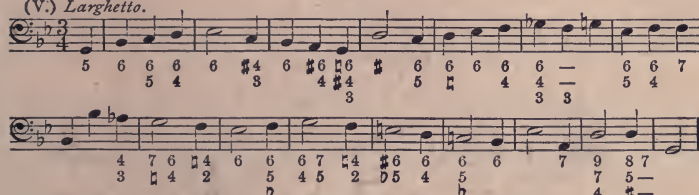
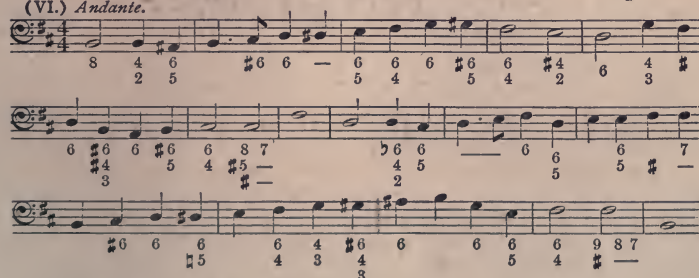
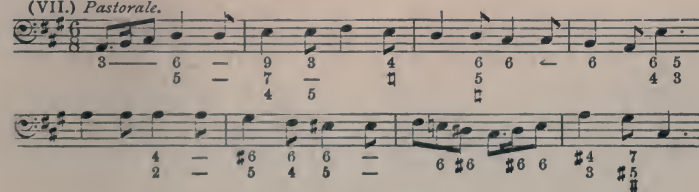


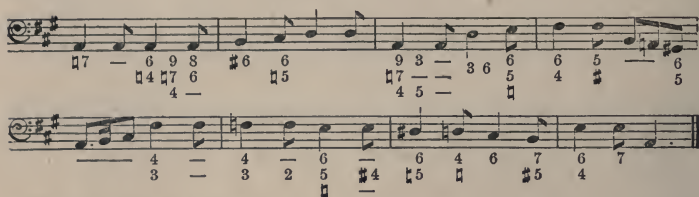
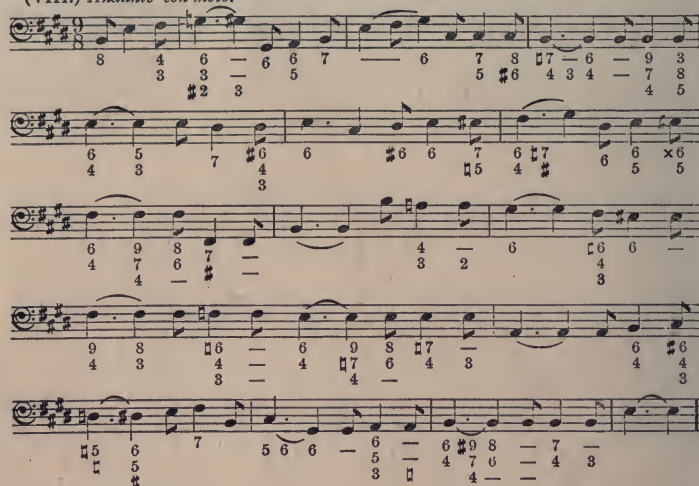
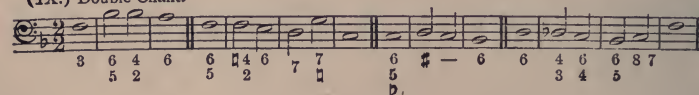
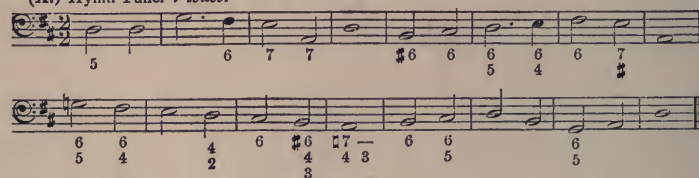
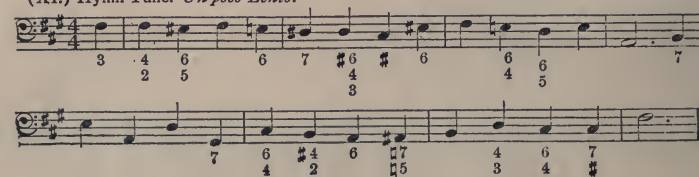
(VI.) *Vivace.*



(VII.) *Larghetto.*



(II.) *Larghetto.*(III.) *Allegro.*(IV.) *Andante.*(V.) *Larghetto.*(VI.) *Andante.*(VII.) *Pastorale.*

(VIII.) *Andante con moto.*(IX.) *Double Chant.*(X.) *Hymn Tune. Vivace.*(XI.) *Hymn Tune. Un poco Lento.*

(XII.) Hymn Tune. *Andante.*

5 7 4 6 7 6 7 6 5 6 6 6 7 7 6 7
2 4 3 5 6 7 6 7 4 3 5 6 7

4 6 6 — 7 6 6 6 6 6 6 6 7 6 7
2 5 4 — 4 5 3 — 4 5 3 —

CHAPTER XVI.

CHORDS OF THE THIRTEENTH.

(Pages 178—196.)

(I.) *Moderato.*

3 4 6 5 4 5 7 6 6 6 6 6 5 5
3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 6 6 6 6 — 6 7 7 7 7 7 7 7
2 2 4 4 4 5 3 3 3 3 3 3 3 3

(II.) *Allegretto.*

8 6 6 6 3 9 7 5 7 6
3 3 3 3 3 3 3 3 3 3

6 6 6 9 7 6 4 5 7 7 7 6
4 4 4 4 4 4 4 4 4 4 4 4

7 6 6 4 6 6 6 7 5
5 5 4 2 6 6 6 6 3

(III.) *Andante.*

8 6 7 6 6 6 4 6 7 6 6 6 5 7
5 5 4 5 6 2 3 4 5 4 5 4 2

6 7 7 6 6 4 7 6 7 6 6 6 7 6
6 6 6 6 6 6 6 6 6 6 6 6 6 6

(IV.) *Andante.*

3 6 5 6 6 6 5 6 6 6 7 6 7
3 3 3 3 3 3 3 3 3 3 3 3 3

4 6 6 6 6 6 5 5 4 5 4 6 6 7 7
2 4 4 4 4 4 4 4 4 4 4 4 4 4

(V.) *Moderato.*

Figured bass for (V.) *Moderato*:

Staff 1: 3 #6 6 6-6 7 #6 9 7 #5 6 7 7 5 7 4

Staff 2: — 7 6 5 4 3 6 6 6 5 — 6 #6 6 7 9 7 — 4 3 —

(VI.) *Larghetto.*

Figured bass for (VI.) *Larghetto*:

Staff 1: 3 7 6 7 6 6 6-7 9 7 6 7 7

Staff 2: #4 3 — #5 6 6 4 5 — 4 3 7 7 5 6 7 7

(VII.) *Andante con moto.*

Figured bass for (VII.) *Andante con moto*:

Staff 1: 3 7 4 6 7 — — 7 6 6 6 7 6 4 6 7

Staff 2: 2 4 — 5 2 4 3 9 3 #5 6 6 6 7 6 5 — 9 3 7 5

(VIII.) *Allegretto.*

Figured bass for (VIII.) *Allegretto*:

Staff 1: 8 6 6 5 7 6 4 6 9 8 9 8 9 7-6 5

Staff 2: 5 4 4 3 5 — 4 3 7 6 5 4 3 7 3 7 4 6

Staff 3: 7 6 6 #6 9-7- 6 5 4 3 7 6 4 4 6

Staff 4: 4 — 5 4 7-4 # 6 5 2 — 6 6 5 4 5 9 6 7 6 6 6-7 #6 6 7 #

(IX.) *Con moto.*

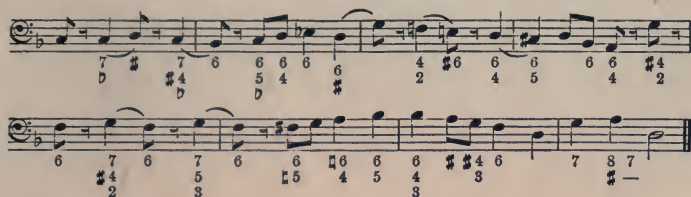
Figured bass for (IX.) *Con moto*:

Staff 1: 8 6 7 7 4 #4 6 7 #6 6 5

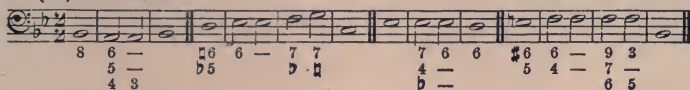
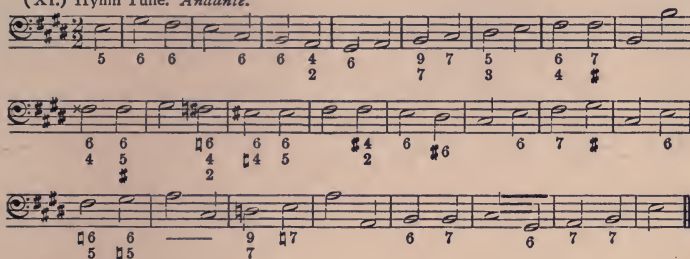
Staff 2: #5 7 9 6 — 6 — 6 — 6 9 7 7 6 5

Staff 3: #5 7 9 6 — 6 — 6 — 6 9 7 7 6 5

Staff 4: #5 7 9 6 — 6 — 6 — 6 9 7 7 6 5



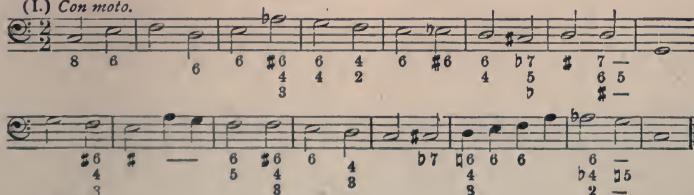
(X.) Double Chant.

(XI.) Hymn Tune. *Andante*.(XII.) Hymn Tune. *Lento*.

CHAPTER XVII.

THE CHORD OF THE AUGMENTED SIXTH.

(Pages 197—213.)

(I.) *Con moto*.

B

(II.) *Andante.*

Handwritten 'X' to the left of the first staff.

Figured bass numbers for (II.) *Andante*:

Staff 1: 3 6 6 6 — 5 5 6 6 6 7 7 3

Staff 2: 6 6 6 6 — 5 6 6 6 6 6 7

Staff 3: 7 6 6 6 — 4 6 6 6 6 7

(III.) *Moderato.*

Handwritten 'X' to the left of the first staff.

Figured bass numbers for (III.) *Moderato*:

Staff 1: 8 6 6 6 — 5 6 6 7 7 6 —

Staff 2: 6 7 6 4 6 6 7 6 6 5

Staff 3: 6 7 6 4 6 6 7 6 6 5

(IV.) *Andantino.*

Handwritten 'X' to the left of the first staff.

Figured bass numbers for (IV.) *Andantino*:

Staff 1: 5 6 6 6 — 6 6 6 6 6 6 5 4 3

Staff 2: 7 6 7 6 — 6 6 6 6 6 6 5 4 3

Staff 3: 7 6 7 6 — 6 6 6 6 6 6 5 4 3

(V.) *Un poco Allegro.*

Handwritten 'X' to the left of the first staff.

Figured bass numbers for (V.) *Un poco Allegro*:

Staff 1: 8 6 7 6 — 6 6 6 6 6 6 6 9 7 —

Staff 2: 6 6 7 5 4 6 6 6 4 6 7 5 —

Staff 3: 6 6 7 5 4 6 6 6 4 6 7 5 —

(VI.) *Allegro.*

Handwritten 'X' to the left of the first staff.

Figured bass numbers for (VI.) *Allegro*:

Staff 1: 5 6 6 6 — 6 6 6 6 6 6 6 7 —

Staff 2: 7 6 7 6 — 6 6 6 6 6 6 6 7 —

Staff 3: 7 6 7 6 — 6 6 6 6 6 6 6 7 —

(VII.) *Allegretto.*

(VII.) *Allegretto.*

The musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with some beamed together. The bottom staff is in bass clef with the same key signature and time signature, featuring a figured bass line with numbers and accidentals. The music is a short, rhythmic exercise.

(VIII.) *Larghetto.*

[illegible]

(IX.) Double Chant.

5 6 #6 #6 6 4 6 #6 # 5 7 6 6 # 4 6 # 6 #

(X.) Hymn Tune. *Moderato.*

8 6 $\sharp 6$ 6 4 6 $\sharp 6$ 6 $\natural 7$
3 4 2

6 $\flat 7$ — $\flat 7$ $\natural 6$ 9 6 7
 $\sharp 3$ \flat — \flat 4 7 4

(XI.) Hymn Tune. *Andante.*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The melody consists of a series of eighth and quarter notes, with some rests. The bass line consists of a series of eighth and quarter notes, with some rests. The lyrics 'The Rose Tree' are written below the melody. The first system ends with a double bar line, and the second system continues the melody and bass line.

(XII.) Hymn Tune. *Lento.*

8 6 6 6 4 8 6 7 3 6 7 6 6

CHAPTER XVIII.

THE SO-CALLED "DIATONIC DISCORDS."

(Pages 214—220.)

(I.) *Moderato.*

(II.) *Andante.*

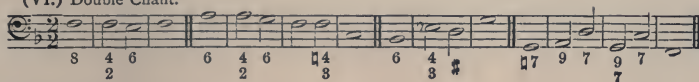
(III.) *Allegretto.*

(IV.) *Andante.*

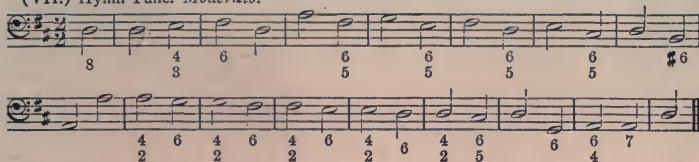
(V.) *Larghetto.*

(a) T. S., the abbreviation for the Italian *Tasto Solo*, indicates that there is to be no harmony above the bass, the other voices being in unison and octaves with it till the figured bass is found again—in the present case on the first note of the third bar.

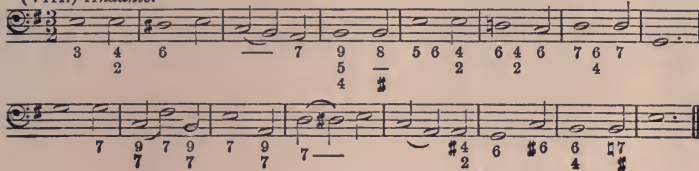
(VI.) Double Chant.



(VII.) Hymn Tune. *Moderato.*



(VIII.) *Andante.*

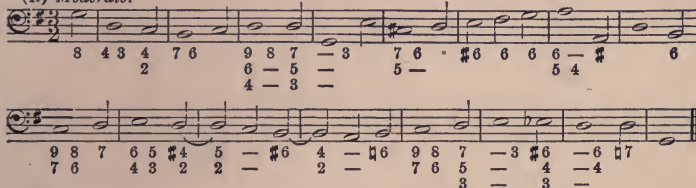


CHAPTER XIX.

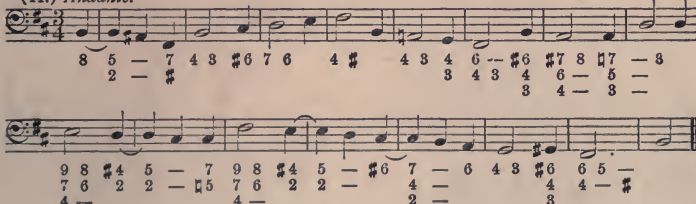
SUSPENSIONS.

(Pages 221 — 236.)

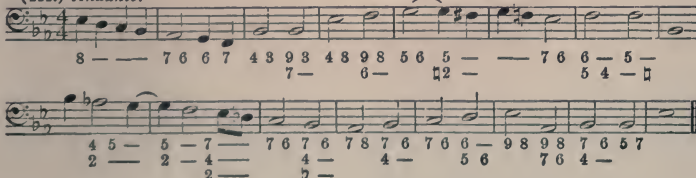
(I.) *Moderato.*



(II.) *Andante.*



(III.) *Andante.*



(IV.) *Moderato.*

Handwritten 'X' on the left margin.

Figured bass notation for (IV.) *Moderato*:

Staff 1: 3 4 3 9 6 4 3 6 7 6 7 6 7 8 6

Staff 2: 6 4 5 9 8 7 6 7 9 8 6 5 2 3 6 2 3 4 6
5 4 2 2 4 6 5 2 3 2 6

Staff 3: 7 6 7 6 5 9 8 7 6 7 6 7 8 6 5 2
4 4 2 6 4 6 5 4 5 4 3

(V.) *Andante.*

Handwritten 'X' on the left margin.

Figured bass notation for (V.) *Andante*:

Staff 1: 8 6 8 5 6 5 3 6 6 7 5
3 3 3 8 7 5 2 2

Staff 2: 5 7 7 6 6 5 3 6 9 6 4 6 7 6 7 6
3 4 4 4 3 6 9 6 4 6 5 6

Staff 3: 4 5 2 3 2 3 5 4 6 3 6 6 6 5
2 2 2 4 2 5 4

(VI.) *Vivace*

Handwritten 'X' on the left margin.

Figured bass notation for (VI.) *Vivace*:

Staff 1: 5 6 4 3 7 6 7 6 5 9 8 9 7 6 2 3 6
4 4 4 3 6 7 5 4 3

Staff 2: 2 3 5 6 6 7 6 6 7 8 6 4 5 6
2 6 4 3 5 2 2 6

Staff 3: 7 8 6 4 5 4 3 6 4 7 6 7 6 7 3
4 3 2 4 2 2 4 3

(VII.) *Andantino.*

Handwritten 'X' on the left margin.

Figured bass notation for (VII.) *Andantino*:

Staff 1: 8 6 9 6 4 3 5 5 7 6 7 6 5 5 6
2 2 4 4 4

Staff 2: 7 6 6 4 6 6 7 6 4 7
5 2 4 4 4

(VIII.) *Allegro scherzando.*

Handwritten 'X' on the left margin.

5 4 6 5 6 7 6 6 9 8
 #2 4 5 4 3
 #6 4 3 #6 6 5 2
 D 5 3 4 2
 6 4 3 7 9 6 7 4 #4
 #5 6 27 4 3 7 9 8 6 9 8 7
 #5 4 8 7 6

(IX.) Double Chant.

Handwritten 'X' on the left margin.

3 6 6 4 3 6 7 6 7 6 7 6 7 6 7 4

(X.) Hymn Tune. *Moderato.*

Handwritten 'X' on the left margin.

3 4 3 7 6 5 2 9 8 6 7
 5 6 7 6 9 8 7 7 7 4 7
 3

(XI.) Hymn Tune. *Andante.*

Handwritten 'X' on the left margin.

3 6 9 6 4 3 # 6 9 8 4 3
 b7 9 8 4 # 4 # 6 9 8 6 5
 4 7 6 3 #2 4 6 4 #

(XII.) Hymn Tune. *Moderato.*

Handwritten 'X' on the left margin.

3 9 8 6 4 6 7 6 6 6 4 4 3 6 7 #6 5 6 7 6
 2 4 3 4 4 3 3 4 4 4 4 # 3
 4 # 4 7 6 5 #6 7 0 7 6 4 7 6 0 0 5 7
 2 2 4 2 4 3

(V.) *Poco Vivace.*

5 — 7 — 6 — 5 — 6 — 1 6
 4 — 3 — 5 — 6 — 3 5
 2 — — — — — 3

6 6 — 7 — 7 — 6 — 3 7
 # — — — — — 4 — 2
 2 — — — — — 2

3 — 7 6 7 — 4 5 4 3 — 6 6 6 7 7 —
 2 3 2 — — — — — 5 4 2 3 —

(VI.) *Con moto.*

5 6 6 4 6 6 7 6 5 4 6 6 6 5 6 6 5 8 7 8
 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 3 2 3
 2 — — — — — 2 — — — — — 2 — — — — —

6 6 7 6 5 7 3 — 6 5 b7 6 7 6 7 b7
 4 4 5 4 3 4 3 — 4 4 4 4 4 4 4 4 4 4 4
 2 3 2 2 2 — — — — — 2 — — — — —

7 8 7 9 6 9 8 — 6 7 9 8 7 — 6 9 8 9 8 6 —
 4 3 2 b7 4 7 5 4 3 2 — 4 3 2 — 4 3 2 3 2 —
 2 — — — — — 5 — — — — — 4 — — — — —

5 6 b7 4 6 6 8 — 7 6 8 7 6 — 9 6 7
 4 2 4 3 6 6 6 6 6 4 3 4 — 4 3 4 — 3
 2 — — — — — — — — — — — — — — —

(VII.) *Double Chant.*

5 6 7 6 5 6 7 3 6 7 8 b7 6 5 4 7 7
 4 3 2 5 4 3 2 4 3 2 4 3 2 4 3 2
 2 — — — — — — — — — — — — — —

(VIII.) *Hymn Tune. Andante.*

3 4 6 7 6 — 5 6 7 5 6 7 3 — 6 7 7
 3 5 — — 4 — — — — — 4 4 1 5 —
 — — — — — — — — — — — — — — 2 #

7 6 6 7 4 6 6 7 8 7 6 7 5
 5 — — 4 5 2 3 3 4 3 4 5 3
 — — — — — — — — — — — — — — 4

(IX.) Hymn Tune. *Larghetto*.

8 — 4 5 9 8 — 5 6 — 7 — 3 — 6 5 7 6 — 5
2 3 5 4 — 3 4 — 4 3 2 — 3

6 — 9 8 7 7 8 — 6 7 7 8 —
5 — 7 6 # — — 5 4 3 — 4 3 —

6 9 8 6 7 6 7 7 8 5 3
4 2 8 7 4 5 4 3 2 3

[The following Exercise, containing several chords of five notes (including the pedal note), had better be written in five-part harmony throughout. The student is advised to take a second alto for the additional voice, as this will give the easiest positions of the harmony.]

(X.) Hymn Tune. (5 voices.) *Lento*.

5 6 #7 3 #6 #7 3 6 6 6
#4 #5 #4 #5 #4 #5 #4 #5 #4 #5
3 2 2 2 2 2 2 2 2 2

7 6 #7 3 5 6 #7 #7 #6 #6 5 7
4 4 2 2 2 2 2 2 2 2



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